l: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

stained knife in one hand; with the other she pulled her neckerchief up to her eyes, to hide her features. But I had already recognized her. "Tuëma!" I called out delightedly. For a moment she showed only her laughing eyes; then she let the neckcloth drop from her face and held out both hands to me. I drew her to me and kissed her on the forehead.

Faris, still in the saddle, pretended to be greatly astonished. "Aziz," he exclaimed, with perfect dissimulation, "dost thou know this maiden?"

Taking up his jest, I shook my head. "No; but she looks very much like one I know."

But love's impatience cut short the little comedy. Faris slipped from his horse and embraced Tuëma, babbling his delight at meeting her so unexpectedly. Then he took one of her hands and laid it in mine, saying: "This is thy sister, O Aziz; and if she were not my betrothed, she might well be thine. Is it not so, Tuëma?' She nodded bashfully.

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When Faris helped her to tie the buck on her mare's crupper, I noticed with surprise that the animal did not shy at the smell of blood. Faris had trained it, Tuëma explained. He had taken the mare on a raid and had only recently sent her to Tuëma's father as a bride-gift. She was a *muhajjala* and he had named her Sabah on account of her colour—a sorrel with a white blaze and white stockings on the forelegs. The beautiful beast whinnied softly and rubbed her forehead on Tuëma's shoulder. "She is coaxing you," said Faris.

With a few vigorous and dexterous strokes of her hunting-knife Tuëma severed head and neck from the

582 to release me in return for my father, who has passed away;
584 *ana abûj râḥ abṛîk teğûz min rukubti abṛîk tedaššerni ʿawâz abûj râḥ.*" The *ḥağğir* is expected to take pity on her and allow her freely to choose a husband for herself, but nobody can compel him to do so.

588 In case of his refusal there is nothing left for the girl but to elope. She flees with her youth to some distant tribe;
684 there they put themselves under the protection of a powerful
583 chief, *jinḥâšûn jamm al-ʿarab jetazabbenûnhom*. They can then marry and live as man and wife in the same tent but are always threatened with the revenge of the *eben al-ʿamm*. An elopement is punished in the same way as murder, and the thirst for revenge must be satisfied.

ʿAğâğ al-Msêḥi was in love with a Rwala girl and wanted to marry her. To this her *eben al-ʿamm* would not consent. After three years of hopeless love, *mutahâwîn hw w-ijjâha ṭalâṭ sinîn*, ʿAğâğ fled with his sweetheart to the Ahl aš-Šemâl, tribes camping in the neighborhood of the Ḥawrân. As soon as the news spread next morning that the lovers had escaped, *innahom minḥâšîn*, the *eben al-ʿamm* with his kinsfolk mounted their camels and went in pursuit of the lovers, *ṭalab*. But ʿAğâğ reached his destination, was given a tent, and was united to the girl in marriage. His kinsfolk offered the pursuing relative a ransom, but the latter steadily refused. Leaving his tent two months afterwards, he went in search of ʿAğâğ, whom he found and killed with his young bride. Returning home, he demanded in the name of his kin from the kin of ʿAğâğ the blood money for seven murdered men, because the murder of an eloped woman, *šemâṭa*, is valued at that of seven men. Her lover should not have eloped with her, but, having done so, he should have protected her better, knowing the danger with which she was threatened.

If the *eben al-ʿamm* kills the man who has eloped with the girl, he pays only half of the blood money, as the eloper was himself the cause of his own death.

Dîbân, the white slave of Meğwel's family, fell in love with a Rwala girl, who returned his affection. Both knew that they could never belong to each other, for a slave, though white, dares not marry even the poorest Rwala woman. So they decided to escape to some settled country and to live in one of the villages there. But they were pursued and the girl was killed by her own brother.

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

A single Rwejli of the 'Abdelle clan eloped with a white slave girl. The search for him proved useless — he disappeared without leaving a trace. Should he ever return, he would be killed by his own kin.

When a youth wishes to marry a certain girl, he confides his secret to some older friend, begging him to find out from his father whether he agrees to his wooing or not. It is considered bad form, *'ajb*, for the son to ask his father for this permission. The father, who as a rule knows all the time which girl the son has chosen, says after hearing the news: "If it is Allâh's will, it will be good. Be it blessed. This day is already gone; to-morrow we shall realize his wish; *al-jowm fât bukra nakẓi ṛaradeh.*" Next day the father goes with some prominent man to the father of the girl. They sit down, exchange greetings, talk about various matters, and finally say:

"We want thy daughter X for the youth Y, *nabṛi minak bintak al-flâne lil-walad al-flâni.*"

"All right. Salt cannot be increased except with salt again. *Ṭajjeb mâ-zûd al-meleḥ il'a-l-melâḥ.* I am satisfied. Let them beget children together. Speak with her cousin, *eben 'ammha.*"

Then they go to the *eben al-'amm*, sit down, salute, and converse a while. The youth's father rises, beckons to the cousin or the second cousin, leaves the tent with him, and they squat down at some distance from the tent, where nobody can hear them.

"We give thee good evening, *numassik bel-ḥejr.*"

"Oh, good evening to you both! *jâ masa-l-ḥejr.* You surely did not come to me without desiring something, *mâ-ntom bela ja ṛaraz.*"

"Yes, we come with a certain desire; *na'am ǧâjin bel-ṛaraz.*"

"Then speak! *ehreǧû.*"

"May Allâh add to thy days! We want her for him, and what thou desirest we hold ready for thee."

Now if the *eben al-'amm* agrees to the girl's marriage, he says: "I want this and that." If he does not, he answers: "She is destined to be my wife. I will not give her." But if he has no intention of marrying the girl himself and wants no compensation, he ends the parley with the words: "I wish you well."

The dowry or price demanded for the bride is expressed by the word *sijâḳ*. This means only the value put on the bride

2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

583 or on a mare. The *sijâḳ* is not strictly stipulated. If the *eben al-ʿamm* asks much, much must be given him. It is always to him that the *sijâḳ* is delivered. Only when he dies and there is nobody else to care for the girl, the whole *sijâḳ* goes to her father as soon as the wedding is over, *aʿras ʿalejha*. The usual compensation for the bride is one or two she-camels and the first mare captured after the wedding. One she-camel always goes to the mother of the girl for having nursed the bride. This animal is called *baʿîr al-kûʿ*, elbow camel, because the mother used to lean her elbow against the ground when suckling her daughter.

LOVE DITTIES AND POEMS

831* 539* The delights and sorrows of love are expressed by the Rwejli in short ditties known as *heğejni* or *taṭwîḥ*. Some compose their own, others borrow and adorn them with their own name, as if they were the authors. It is said in this respect:

Heğejnijjeten ḳalladawha-l-ʿaḳâl
ḳalladawha-l-brijjesem w-riš an-naʿâm.

The *heğejni* ditty they adorned with a head rope,
Adorned it with silk and ostrich feathers.

[727] When a warrior pardons his enemy, he lays his head rope, *ʿaḳâl*, around the latter's neck as a sign that this particular enemy belongs to him with all he may possess, and then he throws himself into the fight again. The composer of a *he-*
[424] *ğejni* song adorns it not merely with his head rope but with silk and ostrich feathers as well, so that nobody can steal it from him — but all this without avail. There are many who like to appropriate a pretty song, although it does not belong to them.

In Praise of Lovers; The Delights of Love

Jâ ʿammi waʿ bint aḷ-ṛarâwi
tabṛîni w-ana-ṛidaha
w-elja taḥaṭṭat bel-ḥazâwi
aḥadat ḳlejbi bîdaha.

Oh, uncle, Ṛarâwi's daughter
Wants me and I long for her;

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

3. She never drew the knife with blacking around the edge of her eyelids,
And never raised her hand to threaten the neighbors.
4. I swear to Allâh, oath upon oath I swear,
As well as by the life of him who spurred her,
5. That as soon as she saw me wrathful she tried to appease me
As a kind mother tries to soothe her boy.
6. She came to me as a gift, not in exchange for animals of value,
She was the boast of the kin, for all who came praised her.
7. O ʿAḳâb! that bliss of mine! thou hast buried her in Nimrîn
By the impassable crags, O ʿAḳâb! opposite the water.
8. Five of my sons died, O ʿAḳâb! five, and my two brothers,
And none can say that my eyes had a sleepless night.
9. No one with grief filled me, O ʿAḳâb! except the one who dwells—who knows where?
And whose body was scented with the fragrance of *ḥẓêra*.
10. Never did my heart prove faithless to my love, nor my eyes,
And whenever she whispered, my eye was as if with ophthalmia struck.
11. No matter if in two long rows come the Bedouins' daughters, O ʿAḳâb,
Thou little brother of mine! I would take none but Wazha alone.

The poet was Nimr eben ʿAdwân from al-Belḳa'; the reciter, Mindîl al-Ḳaṭ'i.

Verse 1. *Jâ sin* (or *jâ ḥejf*), Ah me! 3. A *raṭrûf* is a *mil*, or small knife for rubbing on the eye black. 4. A married woman is often likened to a saddled mare and her husband during sexual intercourse to a rider. 6. Among the ʿAdwân a fixed number of she-camels, sheep, or mares must be given in compensation to the father of the girl whom a man wishes to marry. This custom is known as *sijâḳ*. 7. Nimrîn is the name of a small creek in al-Belḳa, where lies the burying ground of the ʿAdwân. 9. *Ḥẓêra* is a plant which emits a

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

12. Oh, how many fat wethers' heads have we thrown away
And besmeared the necks of she-camels from the wound made by the knife.
13. A pure heart seeks no gossip,
And should those heroes refuse to salute me (I shall salute them).
14. For both the chief and the herdsman should walk the path of love,
As Allâh keeps the account of each being.
15. A guest is Allâh's guest and must not be insulted,
And this one we shall protect against wrong.

The composer of this poem, Drejjem az-Zulmâwi, lived in the settlement of Kna' and was famous for his hospitality. Whoever traveled from Ḥâjel to Damascus or from Syria to the Šammar or Kusmân territory stopped with him. Once, in a cold and rainy night, a band returning from a raid reached his abode and knocked on the door of his mud hut. He instantly awakened his servant and ordered him to prepare supper for the guests, many of whom had not before even saluted him. The reciter was Fhejd, a camel herdsman, native of Kna'.

Verse 4. When pounding coffee, the pestle is first beaten against the center of the mortar on the coffee beans, then on its brim, and is tapped two or three times to shake off the coffee sticking to the pestle and the brim; this sound is much like the deep howl of the wolf. 6. *Masbû'* is a man afraid to go out on a raid, preferring to stay at home near his wife. *Glebba* is a woman who has not married for love but has been bought by her husband. She cannot run away from him because her kinsfolk would have to return what they got for her, and the husband will not divorce her, hating to lose what she has cost him. She shows dissatisfaction by everlasting opposition and quarreling, especially when she finds her husband to be a coward. *Takk 'aṣijehom* is the tapping with sticks on the she-camels' necks to make them kneel on the ground before a tent or house, where the riders are to be guests. 7. It is for the guests that fresh coffee is made, whereas the other visitors who were attracted by the beating of the pestle in the mortar must be content with yesterday's warmed-up coffee. A *saḥâba* is a dark low cloud, through which the rider has to pass, inhaling its moist smell